

# ROYAL CONSERVATORY OF MUSIC

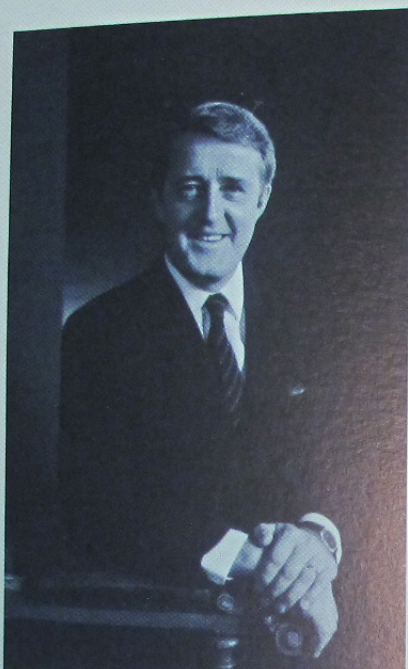
1886

1986



The 1986 Centennial Edition Yearbook





CANADA

PRIME MINISTER · PREMIER MINISTRE

As Prime Minister, I am delighted to extend my warmest personal greetings and sincere best wishes to all of those associated with the Royal Conservatory of Music on the occasion of its centennial.

Music is a language unto itself, one which speaks to all ages and all peoples and its performance echoes the spirit of a nation. The celebration of life, culture and history through music is one of the greatest legacies we as a nation can leave to succeeding generations.

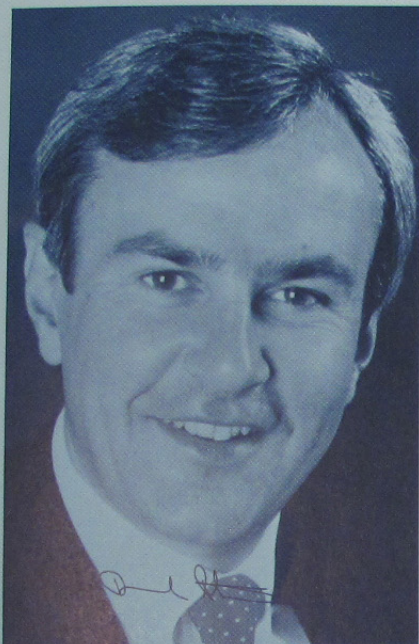
For one hundred years, the Royal Conservatory of Music has been fostering the growth of many young talented people. Whether it be by voice, the hand, or the pen, music is perpetuated and enhanced through dedication and hard work.

May you enjoy the celebrations of the centenary of the Royal Conservatory of music, and I wish each of you continued success in your future musical endeavours.

*John Mulroney*

OTTAWA  
1986





The Premier  
of Ontario

Legislative Building  
Queen's Park  
Toronto, Ontario  
M7A 1A1

Canada has emerged as a leader in making music, both of the classical and contemporary styles. And no small measure of this success can be traced to the fine work of the teachers and graduates of the Royal Conservatory of Music.

As one of those millions whose ears and hearts have been filled with the exquisite sounds of music from the Conservatory, and as a grade IV graduate, it gives me the greatest pleasure to extend the congratulations of the people of Ontario to the Conservatory on this, its 100th Anniversary.

Music is a way of communicating which knows no bounds. Neither race, nor religion, nor nationality, nor language restrict its message. Music speaks to all of us, in many moods and in many voices. As an expression of our hopes, dreams and ideals, music excels.

The Royal Conservatory of Music is a major contributor to the world's musical tradition. Through its staff and students, the Conservatory for 100 years of music has nurtured talent and inspired love and understanding among peoples.

It has been a splendid century of accomplishment. Another splendid century awaits, on behalf of the people of Ontario, I wish you well.

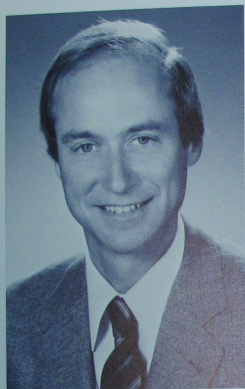
Very sincerely,

David Peterson

Toronto  
October 27, 1986



## MESSAGE FROM THE CHAIRMAN



Before the snow flies this winter, Toronto's Royal Conservatory of Music will celebrate its first century of teaching and learning, scholarship and performance. Its activities have been remarkable both in diversity and scope, transcending the well-known (sometimes intimidating) music lessons and examinations. These examinations, however, have for generations been provided with such integrity and dedication that "the Conservatory" has become just that: Canada's foremost music institution, the one that has served its far reaching community with tradition and distinction.

Many of Canada's best known singers, instrumentalists, composers and most significantly, teachers, have been well trained here. The vast numbers, literally millions, of amateurs taught and examined by the Royal Conservatory have contributed to one of the liveliest music communities in the world. In short, the RCM has continued to be both a seminal and pervasive influence over Canada's music to the present day.

To preserve this happy experience for at least another century, capital funding will be required from time to time. Unlike most cultural and educational institutions in our province or country, the Conservatory runs on an operating budget balanced without benefit of major public subsidy. The fact that it continues without capital funding as well, is most extraordinary and obviously must now be rectified without delay.

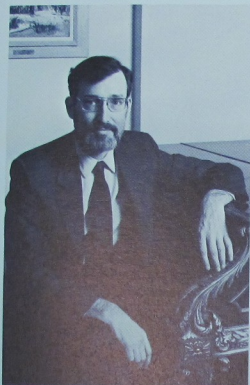
Board, Administration and Faculty are actively discussing proposals which include corporate independence and concurrent public and private capital funding. The participation of alumni and students will become increasingly important as we step into our second century.

I know you will join me in celebrating this our great moment of achievement past and promise ahead.

*Peter Allen*

Peter Allen  
*Chairman of the Board of Management  
Royal Conservatory of Music  
November 1986*

## MESSAGE FROM THE ACTING PRINCIPAL



November 20, 1986 marks the hundredth anniversary of the founding of the Royal Conservatory of Music and one hundred years of its service to the cause of excellence in music training, speech arts and drama.

A centenary celebration is an appropriate time for reviewing what the Conservatory has meant to many thousands of students over these one hundred years, where it now finds itself, and where it is going.

A stroll through the halls of the Conservatory's main building, McMaster Hall, reveals scholarship boards that read like a "Who's Who" in Canadian music. There one finds the names of Glenn Gould, Jon Vickers, Teresa Stratas, Lois Marshall, Robert Goulet, Mary Morrison, Victor Braun, Arthur Ozolins, Patricia Rideout, Phyllis Mailing, Angela Hewitt, Robert Aitken and Steven Stryk - only a few of the renowned performers who studied at the Conservatory. They are joined by composers such as John Weinzwieg, Bruce Mather, Walter Buczynski, John Beckwith, Harry Somers and Harry Freedman. To these must be added the many fine teachers who trained at the Conservatory. This honour roll is ample testimony to the Conservatory's distinctive contribution to leadership in Canadian music.

But one must not stop at past achievements to appreciate the impact of the Royal Conservatory. Consider for a moment that the Conservatory continues to instruct nearly ten thousand students each year in Toronto and last year examined 80,000 students across Canada, in the United States, in Europe and in the Far East, and the full significance of the Conservatory's influence begins to emerge.

These distinctions notwithstanding, the last five years have been devoted to a

reappraisal of the Conservatory's mission, structure and association. While this process is not yet complete, it has been proposed that the Conservatory pursue its destiny independently of the University of Toronto. Should this be achieved as scheduled in 1986-87, our centennial year will be not only a satisfying culmination but a great and challenging new beginning.

I feel privileged to have been involved in this significant convergence of events in the life of one of Canada's greatest institutions. I invite alumni, staff, students and friends of the Conservatory to join together in resolve that the Conservatory's next one hundred years be securely dedicated to excellence in the performance, composition and teaching of music, speech and drama.

Robert K. Dodson  
Acting Principal  
November 1986



## CONTENTS

5	<i>History of the Royal Conservatory of Music</i>
8	<i>General Programs</i>
10	<i>Academic Programs</i>
12	<i>Performance Programs</i>
14	<i>Concerts, Lectures and Special Events</i>
15	<i>Examinations</i>
17	<i>Financial Assistance and Awards</i>
21	<i>Publications</i>
22	<i>Royal Conservatory Music Store and Alumni Association</i>
23	<i>Royal Conservatory of Music Administration and Faculty</i>



The new symbol of the Royal Conservatory of Music was designed to mark this year's centenary celebration. It unites a stylized lyrebird and the lyre itself, a combination that represents the beauty and harmony of music.

Named for its unique lyre-like tail, the lyrebird has an uncanny ability to imitate different songs and sounds. Many say its unusual repertoire is the most beautiful of all birds.

The lyre is one of our most ancient instruments, enjoyed by music lovers for centuries. Mythology places the lyre on Mount Olympus, played for the entertainment and delight of the Greek gods.

In the Conservatory's new design, the lyre and lyrebird blend to represent our goals as we approach the next century: to communicate the inspiration, harmony and beauty of music in our lives, and to preserve these qualities for the generations to follow.

### The Cover

In ancient legend, music from the lyre often had supernatural powers. Apollo commanded his instrument's mystical ability in the building of Troy, and the buildings of Thebes rose magically to the strains of the lyre, played by the son of Zeus.

Represented on our cover are Apollo and the facade of the McMaster Building on Bloor Street in Toronto, home to the Royal Conservatory since 1963.

## HISTORY OF THE ROYAL CONSERVATORY OF MUSIC



*A piano studio, circa 1900, as found in the College Street facility.*



*Writing examinations at the turn of the century.*

*'Tis Apollo comes leading  
His choir, the Nine  
— The leader is fairest  
But all are divine.*

Matthew Arnold,  
*Empedocles on Etna, 1852*

*Inspired leadership at the Conservatory has left its imprint on literally hundreds of thousands of musically talented minds over the past hundred years. To say "I studied at the Conservatory" bespeaks a high level of quality and dedication.*

The Toronto Conservatory of Music, incorporated on November 20, 1886, opened in September of the following year with an enrolment of 200 students and a staff of fifty teachers. Edward Fisher was the founder and first Music Director of the Conservatory, which occupied two

floors over a music store at the corner of Yonge Street and Wilton Avenue. The Conservatory quickly established itself as the dominant music training force in Canada, and subsequently one of the most significant institutions in the Commonwealth, through its professional training, national examination system and faculty of distinguished musicians.

Enrolment grew to over 1000 and in 1897 the school moved into its newly built facilities which included a reception hall, offices, classrooms, a lecture hall and a concert hall at the corner of College Street and University Avenue. Additional studios, classrooms and residences for out-of-town students were added over the next fifteen years.

In 1898, the Conservatory established its first local examination centres in several Ontario towns and opened branches in residential areas of Toronto. In 1906 Frank Welsman founded and directed a Toronto Conservatory Orchestra which later became the basis of the Toronto Symphony Orchestra.

Following the death of Edward Fisher, Augustus Vogt, Conductor of the Toronto Mendelssohn Choir, became Principal. Working closely with Sir Edmund Walker, President of the Conservatory, he established closer ties with the University of Toronto and in 1921 the operation of the Conservatory passed to the University of Toronto, for administration by a Board of Trustees.

During the Vogt years, the Conservatory continued to develop new programs including the resident program in performance leading to the Licentiate Diploma. In 1924, the Conservatory purchased to Canadian Academy of Music, the number of examination centres increased and by 1926 the enrolment had





*Elaborate decorative detail characterizes the 1911 Steinway found in the Principal's Office in the Main Building. Donated to the Conservatory in 1970, the piano was a generous legacy from the estate of Lady Eaton.*



grown to nearly 7,500, with examination candidates exceeding 16,000.

Following Vogt's death in 1926, Ernest MacMillan was named Principal. Under his leadership, the library was expanded and new courses were introduced, including opera classes. MacMillan conducted the Conservatory Choir in performances throughout Toronto, many in cooperation with the Toronto Symphony Orchestra. Curriculum development resulted in an agreement with the Ontario Depart-

ment of Education allowing Conservatory credits to be used in secondary schools and as entrance requirements for university admission. The Conservatory's annual Summer School—introduced in 1938—continues to this day to offer courses for advanced performers, teachers and children.

When Sir Ernest MacMillan resigned in 1942, Norman Wilks assumed the leader-

## HISTORY OF THE ROYAL CONSERVATORY OF MUSIC

ship of the Conservatory. Charles Peaker, who became director for one year following Wilks' death in 1944, was in turn succeeded by Ettore Mazzoleni, who was Principal from 1945 to 1968.

On August 1, 1947, with the consent of King George VI, the Toronto Conservatory received its Royal charter in recognition of its wide influence. It continued to develop under the leadership of Edward Johnson, Chairman of the Board of Trustees from 1947 to 1959, Ettore Mazzoleni, Principal, and Arnold Walter, Director of the new Senior School, and Boyd Neel who served as Dean from 1955 to 1971. Professional performance training programs were offered through the Senior School and included the Artist Diploma Program and the Royal Conservatory Opera School, which provided training in all aspects of opera production. The program eventually evolved into the Canadian Opera Company.

A major reorganization occurred in 1952 when the University of Toronto created two divisions under the umbrella designation Royal Conservatory of Music: the School of Music continued the traditional Conservatory programs in teaching and examining and the Faculty of Music offered programs leading to degrees and diplomas at the University of Toronto. In 1962 the College Street property was sold by the University to Ontario Hydro and the Faculty of Music moved to the new Edward Johnson Building. The School of Music was relocated to McMaster Hall on Bloor Street, which continues to serve as its principal facility.

Dr. David Ouchterlony, who was Supervisor of Branches from 1947 to 1968, became Principal of the School of Music in 1968 and, in 1970 the University restored to the School of Music the name Royal Conservatory of Music. In 1978,



## HISTORY OF THE ROYAL CONSERVATORY OF MUSIC

Dr. Ouchterlony was succeeded by Gordon Kushner who served as Acting Principal prior to the appointment of Ezra Schabas as Principal later that year.

The Royal Conservatory of Music introduced the Orchestral Training Program in 1979, with funding from the federal Department of Manpower and Immigration and the Ontario Ministry of Colleges and Universities. Conductors and instrumental instructors were assembled to prepare orchestral musicians for careers in Canadian professional orchestras and to restore to the Conservatory the Royal Conservatory Orchestra, which continues to present an annual concert series to an enthusiastic public. Graduates of this Program have assumed positions in most major orchestras throughout Canada.

In July 1983 Gustav Ciamaga was appointed Acting Principal of the Royal Conservatory of Music in addition to

his role as Dean of the Faculty of Music, University of Toronto. He was succeeded by Robert Dodson, who has been Acting Principal since July 1, 1984.

The University of Toronto Provostial Task Force, that had been studying music on the campus of the University of Toronto for the previous two years issued its Final Report in June, 1984. It recommended that the University of Toronto take action to establish a Royal Conservatory of Music separate from and independent of the University of Toronto, thus initiating a process which, it is anticipated, will result in a fully independent Conservatory as it enters its second one hundred years of service to music and musicians.



*"Irish by extraction, English by birth, Canadian by adoption, Scotch by absorption," is how Dr. Healey Willan gleefully described himself. Remembered and loved as a great teacher, Dr. Willan had the gift of inspiration. Head of the Theory Department from 1913 on, he served as the Vice Principal from 1920 to 1936.*







The **Margaret Eaton School Digital Collection** is a not-for-profit resource created in 2014-2015 to assist scholars, researchers, educators, and students to discover the Margaret Eaton School archives housed in the Peter Turkstra Library at Redeemer University College. Copyright of the digital images is the property of Redeemer University College, Ancaster, Canada and the images may not be copied or emailed to multiple sites without the copyright holder's express written permission. However, users may print, download, or email digital images for individual non-commercial use. To learn more about this project or to search the digital collection, go to <http://libguides.redeemer.ca/mes>.